

SACRED DANCE GUILD JOURNAL

FALL 2010 VOLUME 52 NUMBER 2

*Dancing the
Sacred,
Moving the
World*



A SACRED DANCE FESTIVAL 2010

"Simply Soaring"

We Soared!

We came. We soared.
We transformed.

For six days, we gathered at the Sacred Dance Guild Festival 2010 and danced, innovated, shared, celebrated, reflected, flash mobbed, and friended...not on Facebook, but face-to-face. On the seventh day, back at our homes, we rested, looked back over the week, and decided: "It was good. It was very, very good."

More than 100 sacred dancers from across the country and Canada came to Connecticut College in New London, CT to experience Festival 2010. From our thrilling ecstatic dance opening celebration on Monday night to our unforgettable flash mob at the New London City Pier to the tender communal closing ritual on Saturday, Simply Soaring uplifted us on wings of joy.

Read more on the pages of this issue and visit www.sacreddanceguild.org for complete coverage and more photos.

A Letter from Your President by JoyBeth Luffy



Let There Be Light by Rosemary Partridge

*Out of the all potential, the mystery of mysteries
Time and space are born together like twins
Flaring forth into existence
Dancing and creating form
Within time and space exists the Great Mystery*

*In the space within the cells
In the space within the atom
In the invisible workings of faith and love
In the gateway of birth and death
Breathes the Great Mystery*

*Today and tonight let me/us be wise in this knowing
Let me/us see through the details of my/our life
And the realities of the physical plane
Let me/us touch, even for an instant
What is beyond and within all of existence*

*In any situation that seems impossible or impassable
May I/we experience breath and scope
In any situation that seems hopeless or unbearable
May I/we contact that luminous quality
Within and without
In time and out of time*

*And say Let there be light
Birthing into existence
My/our vision of a new pathway
And the strength to take it*

*Today and tonight may I/we learn to hear
Unspoken words of love
To have faith within what is still unknown
And to see into the heart of matter*

And so it is ... Amen

For those of you who were able to be at our "SIMPLY SOARING" Banquet this past July, these words of wisdom were "storied" through spoken word, signing, dancing, and fluting. They gracefully helped to shift us into the transformation that SDG must now go through.

SDG's heart of the matter is that if we are to continue past our 53rd year, we must EXPAND and GROW. We have to RECRUIT membership, board members, program coordinators, business sponsors, donors and moneys BIGTIME! Enjoy dancing your way through this Journal and our ever-expanding website, learning about your Sacred Dance Guild's support needs so our Guild can continue to support and dance with you. Then contact us and let us know what you can give, dance, and help to co-create with us all.

Your Board is ready to help you to coordinate our next SDGO Benefit Concerts and Traveling Workshops. We're looking forward to dancing with you the sacred in both Sedona Arizona and The Grand Canyon as part of our Sacred Dance Journeys programming. We're hoping you will help us to find our future Festival Sites and become a part of our 2012 Festival Team.

We need you to recruit new members and moneys and to join us frequently on our ever increasing interactive website. So many Sacred Dance Resources are just a few clicks away at www.sacreddanceguild.org.

Let us know about your Sacred Dance creations and creative ideas. We're looking forward to our new online Suggestion Box becoming full of your ideas and ways you can volunteer to make them into realities and to keep this volunteer organization divinely dancing...

Come dance the sacred with us...

Board of Directors

Officers, 2010-2011

President: JoyBeth Luffy (ME, TX)

Vice-President: Lisa Michaels (GA)

Treasurer: Secretary-Marcia Miller (CT)

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Resources: Kat Pettycrew (NJ), Cherie Hill (CO)

Journal Coordinator: Elaine Sisler

The **JOURNAL** is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for dancing the Sacred, moving the world. Reprints of articles in the Journal are by permission of the President only. The Online Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement: The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter or Guild Executive Board. Official address: Sacred Dance Guild, 550 Ritchie Highway, #271, Severna Park, MD 21146.

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Membership to the Sacred Dance Guild is available for the following rates: One-Year Membership (Domestic AND International, US Dollars) \$50; Two-Year Membership (Domestic AND International, US Dollars) \$80; One-Year Student and Senior (65+) Membership \$35; One-Year Group Membership \$90 and Life Membership \$1000.

Members receive:

- Online Sacred Dance Guild Journal published twice a year
- Online Membership Directory with geographical and leadership listings printed
- Calendar of Events published in the Journal and online with regional, national, and international activities
- Membership in Chapter or Region with local events and activities
- Reduced fees at the International Festival held biennially in different locations within the United States
- Reduced fees at Guild workshops and those of reciprocal organizations
- Opportunity to be listed as a resource in the Online Resource Library
- Ability to sign up for email reminders for events listed on SDG Event Calendars

Membership orders should go to:

**Sacred Dance Guild, 550 Ritchie Highway, #271
Severna Park, MD 21146.**

Deadlines for the **JOURNAL**: March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles accepted with 500 words or less.

Chapter/Region/membership news, letters and color photographs should be sent by deadline dates to: journal@sacreddanceguild.org



Historic Notes

by Toní Intravaia

From the Sacred Dance Guild Newsletter, Volume I, Fall 1958

I Demand of the Dance by Jean Miller: "I demand of the Dance—more than any of the other arts—that it reveals the God in man. Not merely the scientific and beautiful forms that his body can be made to assume, but the very divine self..."

From the Sacred Dance Guild Journal, Volume 15, Winter 1973

Dance in Religion by Elizabeth R. Hayes: "The twentieth century has also brought a resurgence of interest in the use of dance in religion...At first, however, congregations were reluctant to accept this form of religious expression...Sacred-dance activities have two basic objectives: the spiritual and artistic development of the individual participant and the communication of spiritual experiences..."

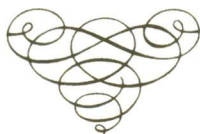
From the Sacred Dance Guild Journal, Volume 21, Spring 1979

Sacred Dance Keeping in Step by Karen Miller: "Sacred Dance Choirs do not perform; 'they give a presentation in worship'...The very first form of communication was the rough gestures of the cave man. Those gestures became refined over the ages, and worshipping with movement and gesture is part of both the Jewish and Christian traditions. What we consider traditional worship—sitting stone-faced in a pew—is not traditional worship.

It was the congregation moving, walking, joining hands and circling to hymns, and processing in and out of the sanctuary together..."

From the Sacred Dance Guild Journal, Volume 30, Fall 1987

Liturgy as Dance by Sylvia B. Bryant: "Praise him with trumpet sound; Praise him with lute and harp! Praise him with timbrel and dance;...Let everything that breathes praise the Lord!" (Psalm 150) The psalmist makes it clear that the worship and praise of God is not limited to a specific expression or medium, but involves the totality of one's experience and being. God responds to both the physical and spiritual offerings of people to the creator. Thus, worship of God can take place through many and varied expressions...Dance, the oldest of the art forms, provides an excellent entrance into the worship experience. The tremendous symbolism and the fusion of body and spirit evoke a meaningful worship experience...A careful analysis of primitive religions indicates that man's first act of worship was not a spoken word or the sound of a musical instrument, but a symbolic gesture expressing a mood of joy or thanksgiving to God..."



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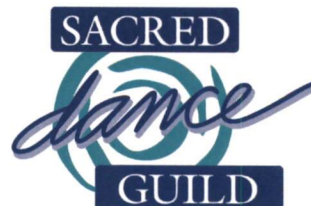
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Elaine Sisler, JoyBeth Lufty, Linda Telesco, Toní Intravaia, Marie Aguirre, Christine Vozella, Mary Kamp, Wendy Morrell, Marylee Hardenbergh, Joshua David Adrian Clabeaux

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For the future, SDG Members without computers may request a printed copy of the Journal to be mailed to them.



OH YES, WE CANCAN!

by JoyBeth Lufty

Every year at SDG's Annual General Meeting, our current President gives the "State of Our Guild Address." As you read this, visualize Elaine Sisler, CoDirector of Public Relations from Massachusetts, and Mary Kamp, CoDirector of Programs from Ohio, dressed up as Can-Can Dancers, Can-Caning us into a rollicking standing ovation, more than likely the first one for this event. Oh yes, We CAN CAN!

State of Our Guild Address 2010

Last year at this time, our membership was down to 330 (from our top number of 800 in the late 1990's), volunteer and event participation (except for our special 50th Festival) had been very low, and we had very outdated administrative systems and procedures...

Statistics show that 50% of nonprofits close within their first ten years: we certainly don't have to worry about that. We're still here after all these years and we give kudos to all past Board members. What we have to deal with now is the statistics that came out the other day that 50% of our smaller nonprofits are folding in this very economically challenging time.

Your all-volunteer Board, that was 9 instead of 13 because we can't find all the volunteers we've needed, has been extra busy this year. With a lapsed membership campaign last fall, we quickly raised our membership back up to over 400. But that was just the beginning. "Greening and Growing our Guild" must be done NOW if we are to survive beyond 53 years!

Therefore: Our Journal has morphed into being online with a new color design starting with our Fall Journal and will save us between \$1,000 to \$2,000 per issue. Kudos to Toni Intravaia who had been our Journal Editor for 38 years. Our Archives are also going electronic saving us many volunteer hours. Kudos to Mary Jane Wolbers and Vivian Wills for their Archives work the past 10+ years. We've cleaned up and streamlined working with our Management Services Next Wave Group that we could not do without, our membership systems, our Labels Procedures, our advertising system, our Proxy's, our Honorary Memberships, our Letterhead, our Board Orientation Materials, our banking systems, and our Board Job Descriptions and Organizational Timeline. We are still updating our systems for Reciprocal Agreements and Chapters. We produced 4 E-Board Newsletters to keep you all up to date, printed two Journals including a color Journal/Festival brochure combination, and other Festival Brochures/Posters. We've put four videos on our website showing various types of Sacred Dance, one with college students. We've piloted our SDGO, with CultureFest in Boston, and our Traveling Workshops in Canada.

Kudos to Elaine Sisler and Wendy Morrell. We hope to collaborate with local communities in bringing these programs to cities all over the world. This will solidify our second 50 years focus of adding our outer journey to the inner journey of which we danced for 50 years together. The world so needs Sacred Dance right now...

We've piloted two SDG Fundraisers. Kudos to Lisa Michaels. We've written two articles on Sacred Dance and on SDG for the Catholic Encyclopedia, a real first. Kudos to Linda Telesco and Kathryn Mehlick. And we've got The National Committees of Arts and Worship for both the Presbyterians and Methodists wanting us to teach them Sacred Dance. The American Dance Guild has also contacted us to see how we could collaborate.

We've added many new interactive pages on our website for both our membership and general public, such as Updates, Headlines, SDGO, Our Directory online, Support Pages that include Volunteer Sign Ups, Thank You's, Wish Lists, Suggestion Box, Donations, Business Supporters, Advertising, our soon to be online Sacred Dance Business Directory, Q&A, an extensive and ever expanding Resource Library, and more coming soon. Other dance nonprofits are starting to use our website as their model.

And your Board has put on this wonderful "Simply Soaring Festival" ... However, the reality is that many of our members are being hit hard economically and are not able to come to Festival. As a result, we will not make

our \$13,000 already budgeted profit and stand to lose up to \$10,000. So once again, we're in a money crisis...

So now with our systems being updated and ready to expand, we have to focus on **RECRUITMENT RECRUITMENT, RECRUITMENT OF MONEYS (\$100,000 YEARLY), OF MEMBERS (1,000+++), OF VOLUNTEERS (ESPECIALLY OF BOARD MEMBERS), OF LOCAL COORDINATORS, OF LOCAL CHAPTERS AND A LOT MORE SACRED DANCERS OF ALL AGES TO DANCE IN DELIGHT AT ALL OF OUR SACRED DANCE EVENTS.**

I've been talking to other non-profits and they just don't know how we've made it as long as we have without: 1. Real publicity & public relations monies, 2. A paid Executive Director at the very least, and 3. The all volunteer Board (because of all the administrative work each Board member has to do) not being able to devote itself to what most nonprofit Boards normally do: Development. Our Board of Directors not only does the work of this organization, it is now having to run our Festivals because none of our local Chapters, even the ones that have managed to stay viable, have the volunteer time to make it happen. I have been told that if we stay with how we ran SDG our first 50 years, we won't make it through these challenging times into our 53...

Remember that **WE ARE YOU**, and a nonprofit organization can't exist without its Board. And for the third time in a row, except for me, your current President, our Vice President's have withdrawn from moving on into the Presidency because they simply can not put in the 20-40 hours a week to function as a President, an Executive Director, and taking on the roles of any of the Board positions that were not filled. Getting appropriately skilled Board Members has always been difficult in this organization and now it is even harder. For this present ballot, out of 11 positions to be filled, we could not find anyone to take on the roles of Development Co Directors, which we really need! Five of our present Board extended their commitment another year because we could not fill their positions, which means that unless **YOU** step up, we will be without a Board next year, which means that we will have to fold.

Yes, this 52 year-old surviving organization has been told that we're not going to be able to keep going unless we step up and make some big changes **NOW**. So, what's our choice here? What other organization on this entire planet do you know of provides the education, resources, and networking for Sacred Dance like our SDG? What a very necessary and greatly needed gift we are giving ourselves and the world!

So your current Board says: Oh, **YES we CAN!** Yes we Can Can!!! **YES, WE CAN RECRUIT BIGTIME DONORS!** SDG never has, but if we're going to survive and thrive to really become the international organization we want to, we have to!

WE CAN MANIFEST THE MONEYS TO HIRE AN EXECUTIVE DIRECTOR! WE CAN RECRUIT MORE SKILLED BOARD OF DIRECTORS that can devote volunteer time to DEVELOPMENT!

WE CAN get known on a global basis and really become the premier Sacred Dance resource, networking, and educating association on this planet, **INCREASING OUR MEMBERS, VOLUNTEERS, CHAPTERS & PARTICIPANTS! WE CAN RECRUIT BUSINESS SPONSORS, ADVERTISERS, & GRANTS! AND YOU/WE CAN VOLUNTEER AS BOARD MEMBERS, LOCAL SDGO & TRAVELING WORKSHOP COORDINATORS!**

YES, WE CAN USE OUR WEBSITE and register to teach Sacred Dance, add to our Resource Library, our SD Quotes, our Event Calendar, submit our SD photos, headlines, Chapter Newsletters, communicate with one another and help to collaborate with other organizations and universities...

YES, WE CAN CAN! WE WILL BECAUSE WE MUST. WE WILL BECAUSE WE CAN!

From the Sublime to the Ridiculous...

Dancing My Own Diversity at Festival

by Elaine Herg Sisler



The Oxford English dictionary defines sublime as “awe-inspiring”. I was fortunate to dance into the sublime at Festival 2010. I was in awe of my fellow dancers during our morning gatherings, classes, sharing sessions, workshops, concerts and particularly one precious exploration of grace, space and self, on our dorm floor. A small group of us spontaneously created an exquisite and embracing floor dance with newfound friends. Thanks to Josh for the inspiring flute accompaniment.

It was sublime!

For past festivals, Skyloom created and performed dances that celebrated the theme of the festival. This time we strayed from our usual team effort and placed our trust in choreographer, Gloria Castano. She asked each dancer to create a prayer pose and a signature movement to begin the dance. From there we soared deeply inward and the choreography simply blossomed into our meditation dance titled “Do you hear me Lord?”

It was soulfully sublime!

Encore Dance Ensemble was created as a 60th birthday gift to myself. My plan was to form a company of dancers who previously performed professionally and now desired to return to the stage. My goal was that we choreograph to our strengths rather than our weaknesses due to past injuries and limitations of natural aging. These highly creative women now inspire me to dance with intensity and gusto while I still can. Performing “...And The Angels Sigh” in the festival concert was awe-inspiring. Dancing the final scene, I invited Phyllis Stonebrook’s spirit to join me on a mystical level as I placed my head on a stone altar symbolizing transition to spirit. There were few dry eyes in the house.

It was spiritually sublime!

At our banquet, JoyBeth in her “State of the Guild Address” presented the grim news of SDG’s dire financial situation. Wanting to be honest, we also wanted everyone to have a happy, uplifting evening. Thus Mary Kamp and I jazzed things up with our “Yes, We Can-Can” dance. There we were with feathers in our hair, black fishnet stockings & ruffles galore kicking up our heels to a joyous standing ovation.

It was refreshingly ridiculous!

The Oxford English dictionary defines ridiculous as “deserving to be laughed at.” I cannot describe how great it felt to see everyone smiling and laughing as Mary and I danced into the crowd. I hope the enthusiasm of that evening translates into serious commitments by guild members to keep SDG thriving. The festival experience is a series of contrasts that help us enjoy the diversity in others and ourselves. Dancing my heart out on the lawn each morning, performing in concert and just whooping it up for fun is what the Sacred Dance Guild Festival experience is all about. We embrace and celebrate dance as a sacred art in all of its forms from soulful meditations to frolicking Can-Cans. What was it like to simply soar at Festival?

It was spectacularly sublime and radiantly ridiculous!

BIG-TIME DONORS NEEDED

by JoyBeth Lufty

Many nonprofits do what they do through their connections with donors who can give "big-time." Your Sacred Dance Guild, for the past 52 years, has not needed big-time donors being able to keep dancing quietly primarily through membership dues. Alas, this will no longer work in a challenging economy and costly times. SDG now needs substantial financial donations for its ever-increasing operational budget and realistic need to be recognized globally.

Through our new Donations Web Page, we are able to easily process money donations of both small and large amounts. Now we need every one of us to reach out to individuals, organizations, and businesses to gift us with moneys that will help us to move the world through Sacred Dance and to continue to provide Sacred Dance education, resources, and networking to each and everyone of us.

Longtime Sacred Dancer and Guild Member, Anne Pomeroy of Las Vegas, Nevada, has made the first contribution for our Big-time Operating Funds Donor Dance. Now, SDG needs YOU to dance your way into seeking out and encouraging others to become BIGTIME DONORS for SDG. We're ready to receive so that we can continue to dance and expand our giving of Sacred Dance worldwide.



Photo: Encore Dance Ensemble by Kathleen Herr-Zaya

WANTED: SDG VOLUNTEERS

To fundraise, to research, to coordinate programs, and lots more... Your Board of Director's invites you to consider becoming our President, Vice President, a Public Relations CoDirector, Secretary/Treasurer, a Resources CoDirector, a Programs CoDirector, or a Development CoDirector. Contact VP@sacreddanceguild.org

A New Motto for SDG:

Dancing the Sacred, Moving the World

by Linda Telesco
Public Relations Director

Who are we? That's a question every group must ask itself when attempting to define...or re-define...its identity.

Who are we? What do we do? What are our goals?

The answers to these questions do not come easily. They require much thought, deliberation, and attention to the diversity of our membership. The Executive Board of the Sacred Dance Guild has been considering these questions and their answers since the SDG's 50th Anniversary Festival in 2008. We knew we needed to refresh ourselves as we moved beyond the Golden Anniversary towards our 100th birthday in 2058.

We liked a lot about who we are: Inclusive, international, intergenerational, and multi-cultural. We felt SDG had become "inter-spiritual" rather than "interfaith," a more accurate description of our membership today. Most of all, we're DANCERS...and we're dancers of the sacred. We also decided we wanted our next 50 years of dancing to make a bigger difference to others, so we founded the Sacred Dance Global Outreach, an initiative to help dancers around the world.

Once we had answered all the main questions, we needed a new motto that would convey the spirit of SDG in a concise, memorable manner. We had several strong possibilities that we analyzed, edited, and re-edited. When we narrowed them down to three, our president, JoyBeth, suggested we try them out on friends, family, co-workers and any other willing ears.

As often happens in these cases, inspiration trumps much of the perspiration.

When I ran the options by my sister, Lu-Ann Reilly, she thoughtfully provided feedback on each of the three finalists. Then she went beyond the call of duty. "How about this," she e-mailed. "Dancing the Sacred, Moving the World." I was blown away and phoned her. "I love it. Why didn't I think of that?"

I presented her idea to my Board colleagues who were equally enthusiastic and added it to our list of finalists. On July 24, at the SDG Executive Board meeting in New London, Connecticut, we unanimously agreed to adopt Lu-Ann's suggestion as our new SDG motto.

It seems especially fitting that as SDG expands its outreach into the world, our new motto should come, not from within the organization, but from someone outside the group who has observed and learned about our activities through her relationship with a member. Lu-Ann's unique perspective reflected our truth back to us in a way that we had not imagined. And we like it!! We hope you do, too. Now let's all get dancing....we have a world to move.



Dancing The Sacred, Moving The World...

Visit us at
www.sacreddanceguild.org

“The Simply Soaring 2010 Sacred Dance Festival was *Simply Sensational!*”

by Marie Aguirre
First time SDG Festival Attendee
SDG Member, New York/Southwest Connecticut Chapter

Marie Aguirre is a dancer and dance therapist from New York City.

I am ever grateful and appreciative of everyone's dedication to sacred dance. This was my first Sacred Dance Guild Festival and my experience was not only educational, but also truly enlightening and heartfelt. Each person who taught me, and each one I danced with, spoke with, and were embraced by; I will keep with me in that special memory place. You know how you feel when you recall someone you danced with in an improvisation? You looked into a person's eyes, you touched someone's shoulder, or you collaborated with that person in the creative process. You became part of a group, and it felt as if you were in the safest place and truly felt the meaningfulness of the work: The Sacred Dance.

Each presenter shared their work with so much generosity and each communicated with clarity, expertise, and intention. I was so honored to perform in works by Jane Wellford, Linda Telesco, and Marylee Hardenbergh. In the concerts and sharings I attended, the dancers performed with so much heart and love. Thank you. Throughout the Festival there was an atmosphere of joy. My husband's comment as an observer at some of events was, “Everyone is so happy.” Indeed, I felt happy, present and alive. What could be better than to be with people who love Sacred Dance? I so enjoy recalling the sounds, the words, and the movement, which created a special energy that felt unique to this Festival. That energy created a magical space which connected us all.

Thank you! The Simply Soaring 2010 Sacred Dance Festival was Simply Sensational! And I am so grateful to everyone who designed the myriad of experiences. It was truly breathtaking and I will remember it always. I look forward to MORE dancing with the sacred dance community.

With much love and blessings,

Marie Aguirre, BC-DMT, LCAT



Marie Aguirre (right) enjoys the Aurora Borealis Banquet at Festival 2010 with SDG members Barbara Fahringer of New York (left) and Kay Kopatich of Iowa (center).

And the Angels Sigh

by Christine Vozella, Choreographer

"And the Angels Sigh" was presented by the Encore Dance Ensemble of Massachusetts at the Sacred Dance Guild Festival Concert, July 27, 2010. Christine, who also performed in the piece, reflects on finding the sacred in a collaborative choreographic process as well as in the completed dance. Read the complete version of this essay at www.sacreddanceguild.org

"And the Angels Sigh" was a tribute to my mother, who passed from cancer in 2006 at the age of 75. I am not sure when I decided to tell her story, but I remember keeping all her nurse's uniforms, and I was not sure why. I think that sometimes a path appears in your life and you just start walking down it, even though you are not sure where it will lead. I did not plan every detail of the choreography—often it made more sense after the choreography was born.

There were a few things I did plan, and Encore Dance Ensemble was supportive. I wanted a swing-dance piece because as a child I remember my parents used to jitterbug in the kitchen. I remember my mother hanging clothes outside, even in the winter, so they had that fresh smell. And, I remember singing in bed at night and my mother telling me to stop and go to sleep. These memories came together in the first section, when a dancer puts a younger dancer to bed, and then dances with her clothesbasket as others join in. Once choreographed, I thought about whom these dancers represented. Eventually, I realized the young dancer was me. When my mother died, I remember feeling like a lost child, so it began to make sense. It was not all pre-planned, but rather, it revealed itself to me once I started down the path.

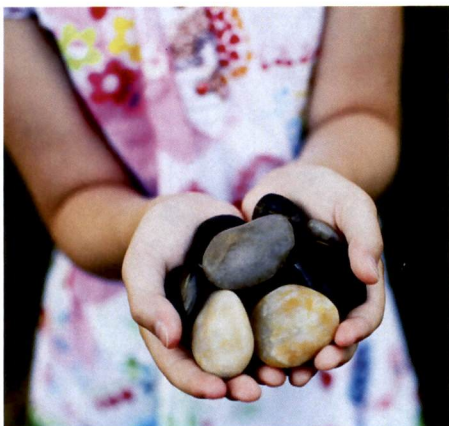
A few more sections were added, and the piece was becoming a story. I sometimes felt stuck and worried. I remember feeling particularly stuck trying to choose music for the "the nurse's section" (my mother's profession). A friend suggested I use music my mother loved, and because of that, I ended up choosing Pavarotti for this section.

The last two sections were about my mother dying. They started as an improvisation, and eventually became choreographed. These sections became deeply meaningful for all of us in Encore.

To weave the entire piece together, I used river rocks to symbolize memories. One basket was brought back at the very end, and the young dancer stood in it as she wept goodbye to her mother. I love rocks and baskets. During this time, I was often overcome

with thoughts of my mother, reliving those last six months with her. I think she would have liked the piece, but may have been angry that I used her nurse's cap as a prop. I hope she forgives me.

Looking toward my next choreographic adventure, I believe that if I just walk down that path, although not always sure where it will lead, I will be comforted knowing that if I am patient, and think (and perhaps worry a bit), the right music, movement, or meaning will eventually reveal itself. Maybe that means that in the end I believe in myself. Or, maybe I believe in fate. Or, maybe I believe in God. But, I do know that having good friends along the way that believe in me doesn't hurt, either.



Top photo: Encore Dance Ensemble, Christine Vozella center

Sacred Dance Guild Festival 2010

by Joshua David Adrian Clabeaux

Hello everyone, and greetings from Massachusetts. My name is Joshua Clabeaux, and I attended the Sacred Dance Guild festival this year. I had a wonderful time and it was like nothing else I've ever experienced in my life. What I got out of it far exceeded my expectations. It was overwhelming and words cannot do it justice, but it was a wonderful feeling.

I first learned about the festival from my mother, who has been involved in sacred dance since she was 24 and has attended past festivals. This year, she invited me to come along with her. I accepted the invitation because I wanted to meet Debbie Danbrook; I am a student at Salem State University with a major in music and a special interest in Japanese classical music. I was eager to meet the shakuhachi player whose recordings I frequently listen to. I was certain that this would help nourish my musical studies. However, I was blessed with much more than just this at the festival. Not only did I meet Debbie Danbrook, I also met Kathryn Sparks, Wesley Yarbor, Elaine Sisler, and JoyBeth, just to name a few. I also made many new friends. All of the people I met there were unique and blessed people.

There were many things I enjoyed there; the music, the dancing, the fellowship, the new-forming friendships, the spiritual growth, and the sharing sessions, I participated in many festival activities, including the flash-mob dance and Kathryn Sparks' dance shop (Flying Lessons), and in many ways not only did I learn the dances, I also played improvised tunes on my silver transverse flute, which I brought with me. Everyone was thankful for my music, which we used both for dance and meditation. I even participated in the dance performance with the rest of Kathryn's group in the concert. I am glad to have been gifted enough to both play the flute well and dance well.

There were some amazing and wonderful surprises that happened during festival week.

After Wednesday's sharing session, I began to play the piano in the gymnasium. I was playing a waltz that I recently composed myself. The woman who was in charge of the sharing sessions heard it and asked me to play it in the Friday sharing session. I was hesitant at first because it was a sacred dance festival and I composed this waltz as a piece of secular music, but she was so moved by it that she assured me that it could certainly be used to accompany a sacred dance. After all, it wouldn't be the first time a piece of secular classical music was used for



sacred dance. I learned from this experience, that for instrumental music, the fact that it is sacred or secular all depends on how it is used. So I agreed to play the waltz. My mother volunteered to lead an improvised dance at the end of Friday's sharing session, danced to my waltz played on the piano. By the end of the piece, nearly everyone in the gymnasium was dancing. This was a great honor for me and I cannot thank you enough for it. Also after hearing my waltz, some of the dancers asked me if I would someday write music for their sacred dance groups as well. This gave me a great feeling of success.

Another surprise for me came at an unexpected time; I participated in the fashion show. My mother had an intuition that it would be a good idea for me to bring my Japanese keiko-gi and hakama along. I wasn't sure why, but we packed it. Upon hearing about the "share-what-you-wear" event, I decided to take part in it with this costume. Even though I only use it for martial arts exercise, I know from studying its history that it is used in many artistic athletics, including some types of traditional Japanese dances, and I explained this during the fashion show. I guess my mother's intuition brought me yet another blessing, as it often does.

What impressed me the most was the faith of the people at the festival, and their integration and balance of body and spirit. Sacred dance helps to keep both of these healthy. I was also pleasantly surprised by the religious affiliation of the people there. See, for some reason I was expecting the religious background of the participants to be mostly Wicca and Neo-Germanic pagan, so I was shocked (in a good way) to learn that they were mostly Christians and Jews. This taught me that sacred dance is still very much alive in the traditions of non-pagan religions which made me, as a Roman Catholic, very happy, for I have always regarded sacred dance as a celebration of God's love and blessings.

Overall, my experience was one of both rest and excitement. It truly was amazing. Every day that I was there I woke up with love in my heart and full of life. The whole experience made me feel all fuzzy inside and so blessed. This experience was something that I cannot put a price on, and I openly look forward to attending one in the future. I encourage the support of this wonderful organization. The work they do is invaluable and I hope that it can continue because I look forward to another experience like this one.

The Festival Butterfly

by Wendy Morrell
Co-Director, SDG Festival 2010

Butterflies are beautiful creatures that delight children and adults alike. They flutter, soar, land momentarily, and then...off again!

They come in all shapes, sizes, and colors. The butterfly is a universal symbol of transformation—of rebirth into a new life from the cocoon.

Anyone who has been at a Sacred Dance Guild Festival will quickly see the link between butterflies and Festivals! Participants at Festival are beautiful creatures who flutter and soar though five days, landing here and there momentarily, and then off again to explore another attraction. Festivals are transformational, and are like being cocooned for a short period of time. Leaving Festival is somewhat like being reborn, nourished again—at once the same and, yet, forever changed by the experience.

The butterfly also reminds us of those who have transitioned from life on earth. We dedicated Festival 2010 to our beloved member, Phyllis Stonebrook, who was in her place of transition and was not able to be with us at Festival. So for Festival 2010 – Simply Soaring – what better symbol to include than a butterfly!

Diane (one of the Festival Administrators who is a visual artist) created the shell of a butterfly on a large poster board, then invited Festival participants to flutter by during the first few days of Festival and, with the vivid paints and brushes provided, add a bit of themselves to the creature.

A beautiful butterfly emerged from the collective contributions of many! A butterfly card was also created, signed by participants, and sent to Phyllis. Our Festival Butterfly, in all her glory, spread her wings at the Wednesday evening banquet and welcomed those who were photographed with her. These beautiful images are a symbol of the Sacred Dance Guild where each member is a “body” that soars on the wings of all of us.



Creating the Sacred Dance Guild's First "Flash Mob Dance"

Presented: July 29, 2010 • Site: City Pier, New London, CT

A site-specific dance creates a transformational experience. The site, the onlookers, and the dancers are all transfigured in the process. For the Sacred Dance Guild's first flash mob, four groups of dancers learned movement patterns choreographed by Marylee Hardenbergh, a renowned creator of site dances. The results were powerful for both participants and onlookers.

I always form a strong intention before creating a dance. In this instance, the intention shifted as I studied the site. At first I planned to bring an awareness of sacred dance to the public; to have them see a Flash Mob that had a different feeling than those typically seen in Flash Mobs. But when I studied the site, there were very few passersby at the pier. On some evenings there were 3-8 folks, and on others there were 25. My intention shifted away from bringing Sacred Dance to the public to giving the gift of our own spiritual energy to the city. Thus, my final intention was to bring joy and beauty to the site. I think that we succeeded very well in this way.

Quotes from a spectator on the pier:

"I will remember this for the rest of my life."

The dance was 3:26 minutes in length. The choice of the music was, after huge deliberation, Chariots of Fire, a familiar piece of music that brings a sense of uplifting inspiration. In the performance's first part, we had three dancers on the stage performing a short phrase and then...surprise! They all ran off stage, bringing the audience's attention to three groups of dancers emerging from the crowd.

The groups were to bring the awareness from diverse aspects of the site into one whole. There was the "Phoenix" group along the railroad fence; the "Butterfly" group on the pier; and the "Swan" group who began on the floating dock. All the dancers flowed together in a repeating circular wave pattern, which allowed for the "soaring" dancers to group in a gradual manner. Then they performed the unison



"I really freed myself, like never before, dancing in public."

Quote from a sacred dancer/participant

phrase ending with ribbons fluttering out of nowhere—to be raised into the four directions, and then as one all walked out toward the water with ribbons held high and taut.

There were audience members who joined in spontaneously with requests that we do it again. We performed it three times between 7:40 and 8:10 PM.

The joy of the participants was palpable. One woman remarked that this performance had given her more confidence as a sacred dancer because she found herself leaping onto benches in front of the fishermen bringing them delight.

I enjoyed working with the Sacred Dance Guild very much. I was deeply honored to have been invited this year and have a vision for a future choreography that engages dancers and passersby to create a feeling of deep harmony and belonging.

Marylee Hardenbergh is the creator of Global Site Performance. See more of her astonishing work at www.globalsiteperformance.org.



Body Prayer: Praying With Your Whole Being

by JoyBeth Lufty

This issue's Body Prayer is the one that came dancing out of me specifically for our Simply Soaring Festival. Our very own Lisa Michael's helped with the choreography. We dancingly prayed "Soaring As One's" repetitive movement, rhythms and meditations every morning together, using our voice and movement to directly connect with The Divine.

"Soaring As One" can be used in both individual and group spiritual practice. It is interfaith, yet can be easily focused on your path of choice through your use of our Creative Life Sources many names.

The twirling moves you quite naturally into the four directions.

As you practice this Body Prayer, visualize 100 of our SDG Sacred Dancers outside amongst the beautiful nature beings, including soaring seagulls, dancing in harmony

"Soaring As One."

"Soaring as One" by JoyBeth Lufty

This is danced 4 times, once in each direction starting East...

Chords D C
Notes A AA F# GEE

Love is for the giving.

Step right/right arm sweeping from heart, step left/left arm sweeping from heart...

D C
A AA F# GEE

Love is for the receiving.

Step back right/right arm sweeping back to heart, step back left/left arm sweeping back to heart...

D C G
AA A F# G G E E E E D D

Open up to loving and you've opened up for God (East).

to Goddess (South).

with Divine (West).

as Spirit (North).

Plie (bend knees) with both arms up from heart making prayer hands over head and prayer hands down to heart...

C G
D E E E E D D

Then truth will be a part of you.

Both hands starting at heart, left arm stretching up while right arm stretches down...

C G
D E E E E D D

And peace will live through you.

Chasse (slide) right & left arm joining, circling and lifting holding right...

C G D
D E E E E (pause) D D B A

And grace will have you

soaring as one.

Chasse (slide) left and right arm joining, circling and lifting left twirling with arms overhead to change direction...

A Delicate Balancing Act (Dancing on the Edge)

by Mary Kamp & Wendy Morrell, Programs Co-Directors

July 2010

Simply Soaring, a Sacred Dance Festival was a beautiful experience. It may even go down in history as one of the best festivals ever. It was exciting to receive congratulatory letters, notes, emails and even phone calls, all singing the praises of our Executive Board, and all those who had a great part in creating this wonderful event.

The Festival Planning Team made small changes in the schedule to ensure that festival attendees would not feel overwhelmed with events. We wanted to ensure that there was time to engage in conversation, to share choreography, to build friendships and to make new acquaintances.

Sometimes the best-laid plans are changed by circumstance. Our registration numbers were very

low, so low that we thought that Soaring was not a possibility, but we persevered and had a wonderful festival. Smaller numbers created intimacy, time to make those connections and to experience the many wonderful spiritual offerings. However, SDG sustained a loss of about \$3,000. This is less than expected, but will we have enough \$\$\$\$ to sustain the organization? SDG needs to ensure that Festivals will have a net profit to fund ongoing operations and other program initiatives.

The ongoing challenge is balancing between keeping the registration affordable to as many as possible (encouraging dancers to find scholarships or other funding outside SDG) with offering a quality event that pays professionals working in the field of sacred dance a fair rate. This is critical if we are to attract major presenters. Too often people in the arts

are expected to work for pitiful amounts, SDG, as an arts association should not perpetuate that practice.

In order for profits to go up, we need either to increase the number of participants or increase the registration fees. There are very little transactional expenses at Festival that could be cut.

We need volunteers who can commit over the long term to work on Festivals. Most administration must now be paid for at a regular charge out rate for registration, web site, budgeting & finances, logistics and publicity materials.

If you have enjoyed and experienced a SDG Festival, please consider giving back to the Sacred Dance Guild, by providing your time and energy to help in the creation of the next Festival in 2012, so that others can also have that wonderful SDG Experience.

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Simply Soaring!



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BY THE NUMBERS

Major Presenters	4
Technique Instructors	4
Workshops Leaders	8
Total Number of Classes	53
Total number of Meals	14
Massage Therapist	
Morning Gatherings	5
Evening Events	5
Panel Discussion	2
Concerts	2
Banquet/Annual Meeting Guest Speakers	2
Tribute to Phyllis Stonebrook	
Community Dance to Benefit WCSECT • Dancers on the Pier	85+
Afternoon Events	5
Sharings	2
Choreographers	15
Dancers	80
"Share What You Wear" Fashion Show	
Dance Fashionistas	20
Silent Auction	
Excursion to Jacob's Pillow	
Dancers to the "Pillow"	28
Executive Board Meeting Days	2
Board Members Present	8
Festival Store	
Festival Bazaar Vendors	3
Festival Musician	
Festival Videographer	
Festival Photographer	
Festival Artist	
Donor – Paloma Merle Wade	
Advertisers	10
Festival 2010 – Simply Soaring – Participants/Faculty	116
Festival Creators	19
Festival Administrators	2
Festival & Programs Co-Directors	2
The Joys of Experiencing Festival 2010	Immeasurable!
Mary Kamp & Wendy Morrell – Programs, Co-Directors	

Festival 2010 Celebrates the Centennial of Erika Thimey

by Linda Telesco

Waves of dancers clad in hues of blue and green wafted across the stage, drawn by angelic voices chanting "Alleluia" to the melody of Pachelbel's beloved Canon in D. Our patterns, introduced in canon, advanced, turned, crossed over, merged, and finally resolved in harmonious concentric circles of unity and grace.

This beautiful dance, presented July 27 at the Festival Concert of the Sacred Dance Guild Festival 2010, was choreographed in 1986 by Erika Thimey (1910-2006), a 20th century pioneer of liturgical dance, and presented at the concert in honor of her centennial.

The performers had been participants in a Festival workshop, Let the Alleluias Ascend, led by Josephine Nicholson and Sharon Werth, co-directors of the Erika Thimey Dance Company, a group that preserves the choreography of Thimey. Jo and Sharon were assisted by other dancers from the company

From the moment I read the description of the workshop, months before the Festival, I knew I had to participate. Not only because the evocative Pachelbel music is one of my favorites, but also because I felt this was an historic occasion, a testimonial in motion to one of the most significant leaders in the world of sacred dance.

At the rehearsals, dancers were separated into different groups, and each learned several sequences of movements, but performed them in a different order. Once each group understood its part, we ran the whole dance, which is a movement canon paralleling the musical structure. It was incredibly inspirational when all the parts flowed alongside, though, and around each other and finally surged together as one.

Thimey's dance struck me as a metaphor for the entire, and still continuing, history of sacred dance. Various groups of sacred dancers throughout time are "dancing their parts" in their space. Some go before others. Some dance at the same time. Some will start later.

But in that timeless mystery where dance lives, we all meet, connect, move on, and eventually converge

in the blessed spheres defined in sacred dance history as the "ring dance of the angels." Thank you Jo and Sharon, and fellow dancers. Most of all, thank you Erika. Happy 100th.

Erika Thimey was born in Germany where she studied dance with the renowned Mary Wigman.

She later pursued her dance career in the United States, teaching modern dance at studios in Chicago and Washington, D.C. and at Howard University. Thimey was often compared with Ruth St. Denis in her efforts to fuse modern dance with worship. Her choreographic canon is presented by the Erika Thimey Dance Company. For more information on Thimey and events and activities to mark her centennial, visit www.sacreddanceguild.org



TRANSITIONS

Remembering Joan Sparrow and Phyllis Stonebrook

Two beloved members of the Sacred Dance Guild recently passed away from earthly life exactly one month apart from each other. **Joan Sparrow** and **Phyllis Stonebrook** enriched SDG with their unique dance talents and beautiful spirits. We remember them here.

Joan Sparrow was a remarkable woman whose energy and joie de vivre will live on among those she touched. Born into a prominent New England family, Joan was educated in prestigious schools, left college to pursue a career as an architect, then married and raised three sons. She was a lover of all the arts, a theater critic, a sacred dancer, and a supporter of numerous causes. Unstoppable, she returned to college later in life and received her bachelor's degree at the age of 66 from Harvard College. She later achieved another milestone when, at age 84, she created the blueprints for a 4-bedroom house, built according to her plans.

Joan was a life member of SDG and had attended 30 Sacred Dance Guild Festivals. She also served on the SDG executive board and, for many years, as corresponding secretary. In 1981, she was among the founding members of Skyloom, an interfaith, intergenerational liturgical dance group in the Boston area.

An informal memorial gathering to celebrate Joan's life was held on Sunday, August 22, at The Chapel in the Pines in Eastham, Massachusetts. There will be an additional Memorial Service in Lexington/Concord, MA coordinated by Skyloom in Fall 2010. Details will be announced.

Donations in Memory of Joan Sparrow

Joan had requested that such donations be made to "any arts and/or letters organization of the donor's choice." Condolences may be mailed to P.O. Box 67, South Orleans, MA 02662.

Read Skyloom's tribute to Joan and a complete obituary at www.sacreddanceguild.org.



Joan Sparrow

Life Member of the Sacred Dance Guild
May 9, 1920 - August 7, 2010



Phyllis W. Stonebrook

February 1, 1934 – September 7, 2010

Phyllis Stonebrook was that rare combination of creative artist, intellectual, and good businessperson. She was also a beloved wife, mother, friend, and philanthropist. Born and raised in Pennsylvania, Phyllis graduated from Liberty High School in Bethlehem as valedictorian of the Class of 1951. She attended Randolph Macon College in Lynchburg, Virginia where she studied dance and English, graduating Phi Beta Kappa in 1955. She then ventured to Europe on a Fulbright Scholarship to continue studying dance with the renowned Mary Wigman in Germany.

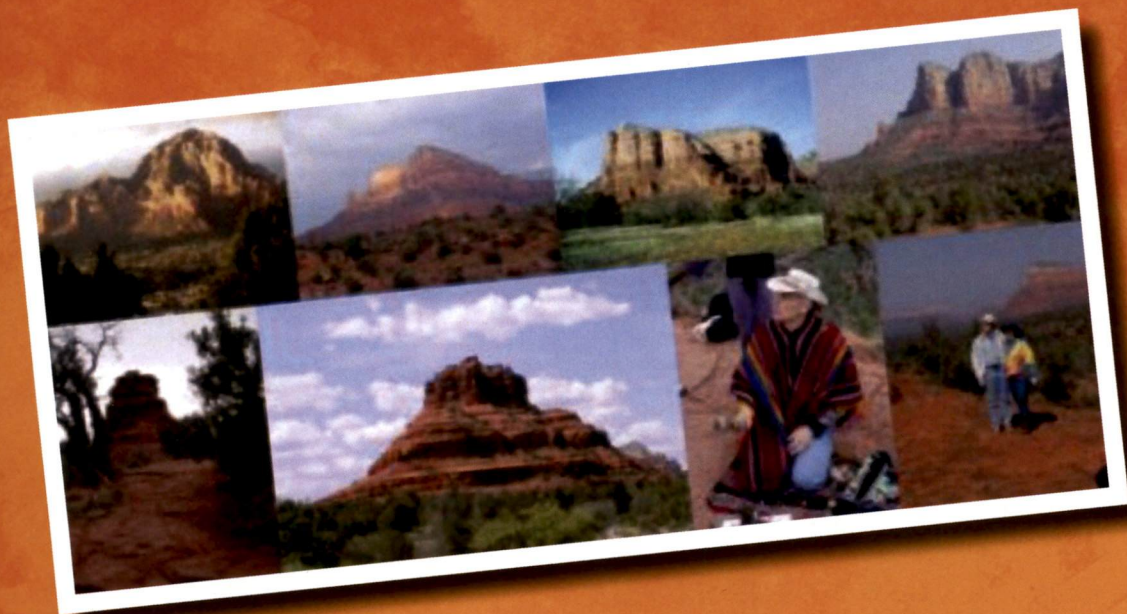
Phyllis married, had four children, and lived in Seattle during this phase of her life. She later began her 50-year dance career in New York, studying with Martha Graham and other illustrious teachers. She was a founding member of Dance Theater Seattle, and lead choreographer and artistic director of Repertory Dancers Northwest.

A longtime member of SDG, Phyllis served on the Executive Board as Vice President for three years, and as faculty coordinator for the SDG 50th Anniversary Celebration in 2008. She worked with several church groups in the greater DC metropolitan area as an active member of the Sacred Dance Guild. Phyllis directed the Baltimore North Cluster of Churches Dance Choir, worked with the Youth Group at North Chevy Chase Christian Church, and choreographed for and danced with Five Dancing, based in Columbia, MD.

Phyllis became ill with cancer less than two years ago, and faced her health challenges with grace and courage. She even planned to teach a workshop at the SDG Festival in July 2010, but was forced to withdraw when she grew too weak. Her colleague and friend, Karen Josephson taught the workshop in her honor. Festival 2010 was dedicated to Phyllis. Her joyous dance "Exsultate," set to music of Mozart, was performed at the Festival Faculty Concert on July 30 by members of *Five Dancing*.

A memorial and celebration of Phyllis will be held at the North Chevy Chase Christian Church in Kensington, MD, on November 13, 2010, at 1:00 pm. There will also be a celebration of Phyllis's life in Seattle on February 5, 2011. The location is to be announced. In lieu of flowers, a donation to the American Cancer Society is requested.

For a complete obituary and to read a tribute to Phyllis by former SDG President Karen, Josephson, please visit www.sacreddanceguild.org.



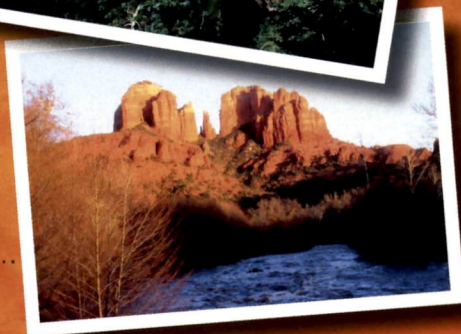
COME DANCE WITH US AT **SEDONA & THE GRAND CANYON!**

Your Sacred Dance Guild Board is excited to announce that we will be dancing the sacred on a few sacred sites in Sedona Arizona and The Grand Canyon hopefully with YOU next October 5-9, 2011! For more specifics on cost and other information, check out Sacred Dance Journeys on our website. And look for more information on this trip in our Spring Journal...

We can take 10-25 sacred dancers, so let us know if you are interested and we'll make sure you receive all the details as they are firmed up. Check out websites both on Sedona, Arizona and The Grand Canyon. Your SDG Hostess and Sacred Dance Coordinator will be SDG President JoyBeth Luffy. We will have a local guide for Bell Rock, Airport Mesa, Cathedral Rock, Boynton Canyon, and The Grand Canyon.

This Sacred Dance Journey will include:

- Roundtrip shuttle transportation from Phoenix Sky Harbor Airport to our Sedona Hotel
- Accommodations in a first class hotel
- Breakfast daily; Grand Canyon Lunch; Welcome and farewell dinners with dancing
- Transportation to Sedona Vortex sites
- Pre-paid Gratuities for meals and tour activities
- Sharing this sacred Sedona and Grand Canyon experience with other like-minded people from the Sacred Dance Guild and Hostess/Dance Coordinator SDG President JoyBeth Luffy; participant's sacred dance sharing opportunities
- Visits to the most important vortex sites in Sedona escorted by Mark Pinkham
- Meditations and dances at vortex sites
- Full day visit to the Grand Canyon with sacred dances
- Option to book a Jeep Tour, massage, energy work session, psychic or tarot reading, shopping at bead shops/the famous Tlaquepaque Mexican Shopping Village/art galleries, and more...





WANTED:
 Pictures of you and/or
 your Dance Group/Troupe
 dancing the sacred.

Send **who, what, when**
 and **where** to
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Donated dance supplies arrive in Armenia! Thank you to all who volunteered for CultureFest and helped to make our first (SD-GO) Global Initiative a success!



RECOMMENDED READING/VIEWING

By Toni' Intravaia

The Alchemy of Dance: Sacred Dance as a Path to the Universal Dancer by Leslie Zahra. Dance is meditative, healing, and empowering.

Transformational Joy by Edward Webster published by DRA of Vermont. Transformational joy is relevance to worship and its effectiveness in bringing about changes in lives.

The Crack Between the Worlds by Maggie Kast, published by Wipf and Stock Publishers, ISBN 978-1-60608-777-0, \$25. The writing is powerful with an intense spirituality and a detailed expression of the rhythms of life, in all joys and sorrows.

The Dancing Word: Mary Magdalene by Betsey Beckman. \$24.95, www.thedancingword.com DVD. Join one of North America's liturgical dancers for a journey through the landscape of deep grief into the exuberance of resurrection.

Dance As the Spirit Moves: A Practical Guide to Worship and Dance by Heather Clark. Publisher: Destiny Image, \$11.99. From healing dances, readers will discover the varieties of biblical dance and how it can be part of Divine life.

And We Have Danced, Volume III by Toni' Intravaia, \$15 (including postage), 201 Hewitt, Carbondale, Illinois 62901. For those interested in sacred dance and the Sacred Dance Guild.

A Practical Guide to Dancing in Worship by Deana Bess Sherman (\$12 per book and \$3 shipping) to Deana Sherman, P.O. Box 119, North Aurora, Illinois 60542. This volume shows that liturgical dance is the practice of sacred dance within the context of liturgical worship.

Dance –The Sacred Art: The Joy of Movement as a Spiritual Practice by Cynthia Winton-Henry, published by Skylight Paths Publishing. Shows how we can have profound experiences through simple forms of movement.

Dancing the Deep Hum by Connie Pwll Walck Tyler published by Deep Hum Productions, Berkeley, California. This is one idea about how to live in a dancing, singing universe.

STAYING A SACRED DANCE MEMBER BY GIVING BACK

by Toni' Intravaia

Becoming a member of the Sacred Dance Guild for the first time made friends, worship, and dance special for me. Years later as Guild membership became greater and broader I became part of a chapter and later volunteered to be part of the board. After board membership, there was the opportunity to host a foreign group, presenting a worship service that helped the Guild begin its global work.

Time passes, personal retirement sets in, but the Sacred Dance Guild does not retire, thus needing your support. Our youth holds the hand of sacred dance. It is time to give back in the will to support this special dance group. Helping the Sacred Dance Guild to face the new, the wonder of the art of dance in worship is important, so important that "Staying a Sacred Dance Guild member by giving back" is special in your will.

For more information about continuing to give to SDG through your WILL, contact Pres@sacreddanceguild.org.

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